



Actors who have uncovered their own humor, sadness, and foibles can mirror the humor, sadness, and foibles of the society within which their particular theatre functions. To create a theater that inspires the audience to recognize that all life is precious takes inspired actors.
-Lee Worley

ADVANCED ACTING

Course Texts and Materials

- All texts will be provided by the instructor
- Pencils/ Pens
- One subject notebook that serves as a journal

Course Description

Acting is an exploratory course that is designed to help the students create their own acting processes. Through performances, character studies, and activities, the students will engage in an active journey from the first day to discover the how to create and sustain theatrical truth both in themselves and onstage.

Learning Outcomes

Upon successful completion of this course, the student should be able to:

- Apply methods articulated by Konstantin Stanislavski and his contemporaries to text and character creation
- Analyze the text of a play in terms of its structure, form, style and historical background
- Play strong objectives as well as maintain active subtext when acting
- Create and sustain an active inner life of a character based upon the actor's imagination and the playwright's given circumstances
- Relate and utilize specific exercise work to help solve challenges faced within assigned scene work
- Speak with proper diaphragmatic breathing and correct vowel, diphthong and consonant pronunciation

Assessments

Participation - In this class, **silence is not golden!** This class is based solely upon student participation. In the spirit of this, participation will weigh heavily on the student's grade; this grade will also fluctuate over the course of the semester.

Observation- This project is the first the student will encounter. The goal is to use the actor's power of observation of another person and create a character performance of that person.

Interview- The students will interview someone that is important to them and then they will create and perform that text.



Song/ Movement Assignment- This assignment seeks to connect the student to a scene by way of music. As a pair, students will choose a song that they find interesting and analyze/turn the song into a scene.

Scene and Monologue Work- These will be assessments of creating scenework with a partner, as well as solo.

Michael Chekhov Work- Throughout the semester, there will be many opportunities to develop characters and explore how to create a role with the tools of MC.

Review- Each student will be required to see the production at Saint Patrick High School this semester. The review will be based in the three questions: What is the artist doing? How well did they do it? Was it worth doing?

Final Assignment- The final for this course is the performance of a two pieces; one will be a solo performance, and the other will require a partner. The goal of the assignment will be to create a capstone for your acting experiences up to this point.

Work Environment (In-Person/ Remote)

For each class a student needs to...

- Be punctual and attend every class, except in sickness and emergencies.
- Have the appropriate supplies required each day.
- Have read the assigned material and be prepared to discuss any readings.
- Listen attentively and participate through class discussions and group lessons.
- Respect everyone's point of views and ideas.
- Choose to learn as much as possible and show a positive attitude about the material.
- Develop positive learning habits throughout the class.
- Ensure that when you view another student's work, you will do so with an open mind.



Accommodation Statement

Students who may need accommodations/modifications in this class, are encouraged to contact me as soon as possible to ensure that such accommodations/ modifications are implemented in a timely fashion. I will work



with the Counseling Department to ensure that all students are provided equity in their education.

Equity Statement

The Fine Arts Department is deeply committed to ensuring an inclusive and welcoming environment in our spaces for people of all diverse backgrounds. All people should enjoy an educational experience free from any form of harassment, discrimination, or violence. It is our intent that all students be served by this course and that their learning needs be addressed both in and out of class, and that the Fine Arts faculty will be responsive to concerns that disrupt the learning environment. As instructors, we recognize that we attend school and create art on the ancestral lands of the Kickapoo, the Sioux, the Miami, the Peoria, and the Potawatomi. We thank them for caring for the land since time immemorial. In creating a space that is both safe and brave, our hope is that every student will see themselves reflected in the work that we explore, create, and analyze. We believe that it is our duty to foster safe and brave spaces in which individual student strengths and perspectives will enrich the classroom community while building bridges to larger civic responsibilities. The importance of the arts should never be questioned.



Weekly Schedule

Date	Activities
Week of Jan 4-8	Introduction/ Ensemble Personal Rehearsal Technique
Week of Jan 11-17	Drives- Actor Drives/ Character Drives Root Search
Week of Jan 18-22	Sensations and Qualities/ TFW/ Approaching Character
Week of Jan 25-29	Interviews and Observations
Week of Feb 1-5	Interviews and Observations
Week of Feb 8-12	Song/ Movement Work and Preview
Week of Feb 15-19	Song/ Movement Work and Performance
Week of Feb 22-26	Character Analysis
Week of Mar 1-5	Read and discuss Play One (Act One) Monologue Work
Week of Mar 8-12	Read and discuss Play One (Act Two) Monologue Work
Week of Mar 15-19	Watching Plays and Critique
Week of Mar 22-26	<u>Scooter Thomas</u> reading Character Transformations
Week of Mar 29-Apr 2	<u>Scooter</u> Scene Work /Imaginary Bodies
Week of Apr 12-16	<u>Scooter</u> Scene Work /Psychological Gesture
Week of Apr 19-23	<u>Scooter</u> Scene Work / Rhythm and Tempo
Week of Apr 26-30	Reading Play Two (Act One)
Week of May 3-7	Reading Play Two (Act Two)
Week of May 10-14	Final Exam Character prep
Week of May 17-21	Final Exam Character/ Scene Prep/ Performance
Finals Week	Finals